

To Jacques Thibaud

108196

CONCERTO IN G MINOR

By

JOHANN SEBASTIAN BACH

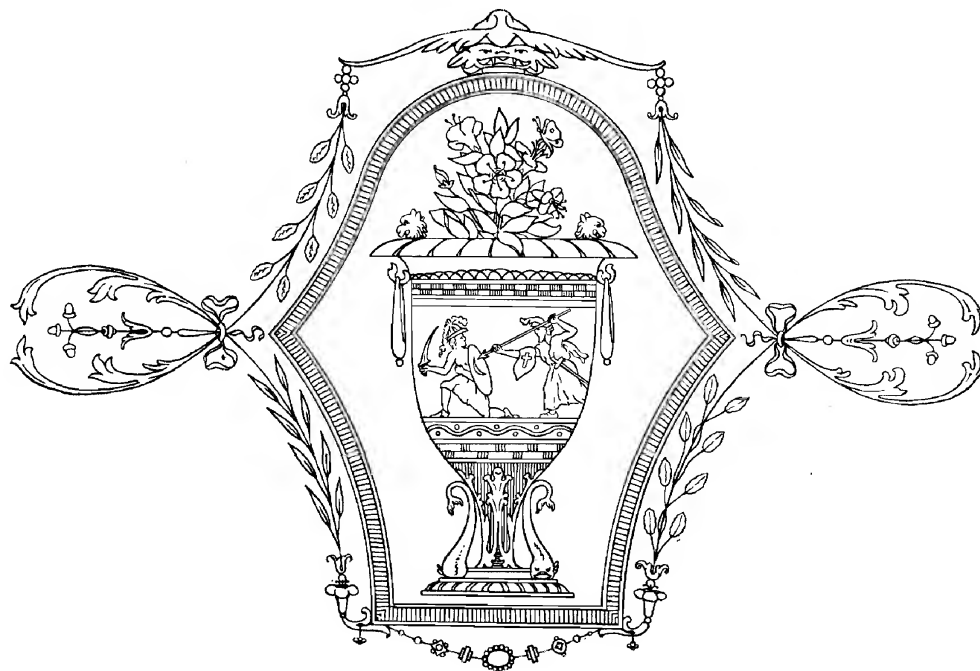
For

SOLO VIOLIN

With Accompaniment of
String Orchestra and Organ

or

Piano and Organ



Transcribed by

TIVADAR NACHEZ

Edition for String Orchestra and Organ

Score, \$2.50 net

Parts, \$4.00 net

G. SCHIRMER

NEW YORK : 3 EAST 43d STREET • LONDON, W. : 18, BERNERS STREET
BOSTON : THE BOSTON MUSIC CO.

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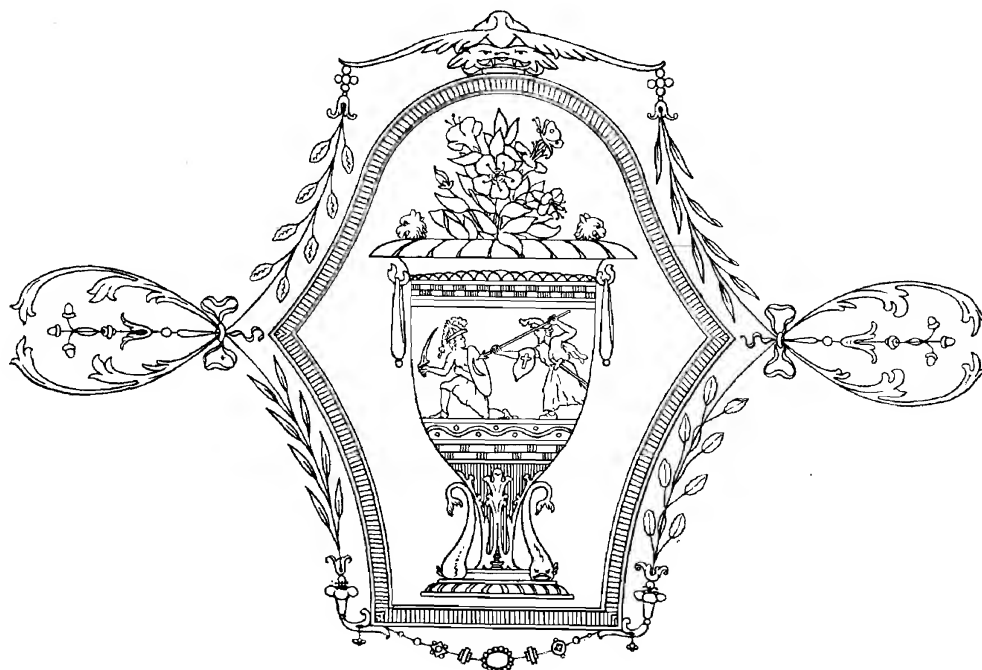
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by
J. S. Bach

Transcribed for Violin
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Tivadar Nachèz

I

[illegible]

Musical score for a string quartet and piano. The score is written in B-flat major (two flats) and 4/4 time. It consists of two systems of staves.

First System:

- Violin I:** Starts with a forte (*f*) dynamic, playing a melodic line with eighth and sixteenth notes. It features a triplet of eighth notes and a *sfz* (sforzando) marking.
- Violin II:** Also starts with *f*, playing a similar melodic line with a triplet of eighth notes.
- Viola:** Starts with *f*, playing a melodic line with a triplet of eighth notes.
- Cello:** Starts with *f*, playing a melodic line with a triplet of eighth notes.
- Bass:** Starts with *f*, playing a melodic line with a triplet of eighth notes.
- Piano:** Accompanies the strings with chords and single notes, starting with *f*.

Second System:

- Violin I:** Features a **SOLO** section marked with a circled 'A'. It begins with a *p* (piano) dynamic and a *dolce* (sweet) marking, playing a triplet of eighth notes.
- Violin II:** Features a **SOLO** section marked with a circled 'A', playing a melodic line with a *p* dynamic.
- Viola:** Features a **SOLO** section marked with a circled 'A', playing a melodic line with a *p* dynamic.
- Cello:** Features a **SOLO** section marked with a circled 'A', playing a melodic line with a *p* dynamic.
- Bass:** Features a **SOLO** section marked with a circled 'A', playing a melodic line with a *p* dynamic and a *pizz.* (pizzicato) marking.
- Piano:** Continues to accompany the soloists with chords and single notes.

ten. *p* *mf* *f* *p*

pizz. arco pizz. arco

pizz. arco pizz. arco

pizz. arco pizz. arco

Ch. Flute 8'

Sw.

This system contains measures 1 through 5. The top staff features a melodic line with 'ten.' markings and dynamic changes from *p* to *mf*, *f*, and back to *p*. The strings (measures 2-5) alternate between 'pizz.' and 'arco' playing. The woodwinds (measures 2-5) have a 'Ch. Flute 8' part starting in measure 2 with a *p* dynamic. The piano accompaniment (measures 2-5) includes a 'Sw.' (swell) marking in measure 2.

f *mf* *mf* *mf* *mf*

tr. ten. ten. tr.

Gt.

This system contains measures 6 through 10. The top staff continues the melodic line with 'tr.' (trills) and 'ten.' (tenor) markings, and a dynamic change to *f*. The strings (measures 7-10) play a rhythmic pattern with a *mf* dynamic. The woodwinds (measures 7-10) also play a rhythmic pattern with a *mf* dynamic. The piano accompaniment (measures 7-10) continues with a *mf* dynamic. A 'Gt.' (guitar) marking appears in measure 10.

TUTTI *f* *3* **SOLO** *p* *mf* *ten.* *dolce*

largamente *f*

First system of musical notation, measures 1-4. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first staff (treble clef) features a melodic line with triplets and a dynamic marking of *f* (forte). The second staff (treble clef) has a melodic line with a dynamic marking of *f* and a *p* (piano) marking. The third staff (treble clef) has a melodic line with a dynamic marking of *f* and a *p* marking. The fourth staff (bass clef) has a melodic line with a dynamic marking of *f* and a *p* marking. The fifth staff (bass clef) has a melodic line with a dynamic marking of *p*. The sixth staff (bass clef) has a melodic line with a dynamic marking of *p*. A section marker 'B' is placed above the first staff in measure 3.

Second system of musical notation, measures 5-8. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first staff (treble clef) features a melodic line with a dynamic marking of *f*. The second staff (treble clef) has a melodic line with a dynamic marking of *mf* (mezzo-forte). The third staff (treble clef) has a melodic line with a dynamic marking of *mf*. The fourth staff (bass clef) has a melodic line with a dynamic marking of *mf*. The fifth staff (bass clef) has a melodic line with a dynamic marking of *mf*. The sixth staff (bass clef) has a melodic line with a dynamic marking of *mf*. A section marker 'B' is placed above the first staff in measure 5.

[illegible]

The first system of the musical score consists of four staves. The top staff features a complex melodic line with many sixteenth notes, marked with *f* (forte) and *sfs* (sforzando). It includes dynamic markings *ten. ten.* and *largamente*, and a trill (*tr*) at the end. The second staff has a simpler melodic line. The third and fourth staves provide harmonic support with chords and single notes. The bottom staff is a grand staff (treble and bass clef) with chords and a triplet of eighth notes marked *3* and *3* at the end.

Gt. to Ped. on

The second system of the musical score consists of four staves. It begins with a circled 'C' and the word 'TUTTI' above the first staff. The music is marked *f* (forte) and *sfs* (sforzando). The top staff has a melodic line with triplets marked *3*. The second staff has a melodic line with triplets marked *3*. The third and fourth staves provide harmonic support with chords and single notes. The bottom staff is a grand staff (treble and bass clef) with chords and a triplet of eighth notes marked *3* and *3* at the end.

SOLO

sfz *p*

SOLO

p

Sw.

TUTTI

f largamente

f largamente

f largamente

f largamente

f largamente

Gt.

Ch.

TUTTI

f largamente

The musical score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The first system (measures 1-4) is marked 'SOLO' and features a first violin melody with a sforzando (*sfz*) and a piano (*p*) dynamic. The second system (measures 5-8) also has a 'SOLO' marking, with the first violin playing a sustained note and the other instruments providing harmonic support. The third system (measures 9-12) includes a 'Sw.' (Swell) marking. The fourth system (measures 13-16) is marked 'TUTTI' and begins with a forte (*f*) and 'largamente' (ad libitum) tempo change. The fifth system (measures 17-20) continues the tutti section with various melodic lines. The sixth system (measures 21-24) includes parts for Guitar (Gt.) and Chamberlain (Ch.) and ends with another 'TUTTI' marking.

tr *Sfz* **SOLO** *mf* *ten.* *f*

tr *p* *tr* *p* *tr* *p*

Ch. Fl. 8' *p* *Sw.* *Gt. to Ped. off*

ten. *mf dolce* *p* *p* *p* *p*

The musical score is arranged in three systems. The first system contains five staves: a single melodic line with trills and a solo section marked 'SOLO' with dynamics 'Sfz', 'mf', and 'f'; three staves for a string quartet (Violin I, Violin II, and Viola) with trills and dynamics 'p'; and a bass line. The second system contains three staves: a Clarinet in F (Ch. Fl. 8') with dynamics 'p' and 'Sw.'; a guitar part with the instruction 'Gt. to Ped. off'; and a bass line. The third system contains five staves: a single melodic line with a 'ten.' marking and dynamics 'mf dolce' and 'p'; three staves for a string quartet with dynamics 'p'; and a bass line.

The musical score is written for a piano and strings ensemble. It consists of three systems of staves. The first system includes a woodwind section (flute, oboe, and bassoon) and a string section (violin I, violin II, viola, and cello/bass). The second system includes a woodwind section (flute, oboe, and bassoon) and a string section (violin I, violin II, viola, and cello/bass). The third system includes a woodwind section (flute, oboe, and bassoon) and a string section (violin I, violin II, viola, and cello/bass). The score is in 3/4 time and features a variety of musical notations, including dynamics, articulation, and phrasing.

System 1: The woodwind section (flute, oboe, and bassoon) plays a melodic line starting with a *mf* dynamic, followed by *sfz* accents. The string section (violin I, violin II, viola, and cello/bass) provides a harmonic accompaniment with a *p* dynamic.

System 2: The woodwind section continues the melodic line, with the flute part marked *Ch. Fl. 8'* and *Sw.* The string section continues the harmonic accompaniment.

System 3: The woodwind section plays a more complex melodic line, with the flute part marked *mf*. The string section continues the harmonic accompaniment.

Musical score for page 13, featuring multiple staves with various musical notations including dynamics (*f*, *ff*, *allargando*, *poco allargando*, *ten.*), articulation (accents), and a **TUTTI** marking. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes treble and bass clefs, a grand staff for piano, and individual staves for other instruments. The piece begins with a forte (*f*) dynamic and a half note, followed by a series of eighth and sixteenth notes. A *allargando* marking appears over a series of sixteenth notes. A *ff* dynamic is marked at the start of the **TUTTI** section. The score continues with various rhythmic patterns and dynamics, including *poco allargando* and *ten.* (tension) markings. The piece concludes with a final cadence.

Largo
p molto espressivo

pizz.
p

pizz.
p

pizz.
p

pizz.
p

pp

pp

pp

pp

Largo
Voix céleste

Sw.
pp

sempre stacc.

Soft 16
to Sw.

mf

p

p

p

p

mf

p

Musical score for page 15, featuring multiple staves with various musical notations including dynamics, articulation, and tempo markings.

The score is divided into three main sections, each marked with a circled 'E' (E).

Section 1 (Top):

- Staff 1: *f*, *p*, *mf*, *f*
- Staff 2: *p*, *mf*
- Staff 3: *p*, *mf*
- Staff 4: *p*, *mf*
- Staff 5: *pp*

Section 2 (Middle):

- Staff 1: *dolce*, *poco rit.*, *IVa molto espressivo*, *mf a tempo*, *tr*, *p*
- Staff 2: *poco rit.*, *pp a tempo*, *pp*
- Staff 3: *poco rit.*, *pp a tempo*, *pp*
- Staff 4: *p poco rit.*, *pp a tempo*, *pp*

Section 3 (Bottom):

- Staff 1: *poco rit.*, *p a tempo*, *pp*

First system of musical notation, measures 1-3. The score is in B-flat major (two flats) and 4/4 time. It features five staves: four for individual instruments (flute, violin I, violin II, and cello/bass) and one grand staff for piano. The first staff has a trill (tr) in measure 3. Dynamics include *f* (forte) in measure 2 and *mf* (mezzo-forte) in measure 3 for the violin I, violin II, and cello/bass parts.

Second system of musical notation, measures 4-6. The first staff is marked *IVa* and begins with *p dolce* (piano dolce). It includes a trill (tr) in measure 5 and a triplet (3) in measure 6. Dynamics include *p* (piano) in measure 4 for the violin I, violin II, and cello/bass parts, and *pp* (pianissimo) in measure 6 for the violin I, violin II, and cello/bass parts. The piano part has *pp* in measure 4 and 6.

musical score for page 17, featuring vocal and piano parts. The score is written in B-flat major (two flats) and 4/4 time. It consists of two systems of staves.

System 1:

- Vocal Part (Top Staff):** Starts with a melodic line marked *mf*, followed by a more active passage marked *f*, and concludes with a sustained, expressive phrase marked *p dolce* and *ten.*
- Piano Part (Staves 2-5):** Provides harmonic support. The right hand (staves 2-3) features a series of chords and moving lines, while the left hand (staves 4-5) plays a steady, rhythmic accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

System 2:

- Vocal Part (Top Staff):** Continues the vocal line with a melodic phrase marked *mf*, followed by a more active passage marked *f* and *ten.*, and concludes with a sustained, expressive phrase marked *p* and *ten.*
- Piano Part (Staves 6-9):** Provides harmonic support. The right hand (staves 6-7) features a series of chords and moving lines, while the left hand (staves 8-9) plays a steady, rhythmic accompaniment. Dynamics include *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo).

The musical score is divided into two systems. The first system consists of five staves: a single treble staff at the top, followed by two staves for a string quartet (violin I, violin II, viola, and cello), and a grand staff for piano at the bottom. The second system also consists of five staves, with the top staff being a single treble staff and the others being a string quartet and piano grand staff. The score includes various dynamic markings such as *mf*, *f*, *poco a poco rit.*, *p*, *dolce*, *fallargando*, *ff*, *pp*, *arco*, and *allargando*. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The notation includes many sixteenth and thirty-second notes, often beamed together, and some triplets. The piano part features a prominent melody in the right hand, often with arpeggiated figures in the left hand.

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The musical score is written for a piano and strings ensemble. It consists of two systems of staves.

First System:

- Violin I:** Starts with a forte (*f*) dynamic, playing a rapid sixteenth-note scale. It reaches a fortissimo (*ff*) dynamic towards the end of the system, where it includes a trill (*tr*).
- Violin II:** Also starts with a forte (*f*) dynamic, playing a similar rapid sixteenth-note scale.
- Viola:** Starts with a forte (*f*) dynamic, playing a more melodic line with some grace notes.
- Cello:** Starts with a forte (*f*) dynamic, playing a melodic line.
- Bass:** Starts with a forte (*f*) dynamic, playing a melodic line.
- Piano:** The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment.

Second System:

- Violin I:** Marked with a circled 'F' and the word 'SOLO'. It begins with a piano (*p*) dynamic, playing a melodic line.
- Violin II:** Also marked with a circled 'F', it begins with a piano (*p*) dynamic, playing a melodic line.
- Viola:** Marked with a circled 'F', it begins with a piano (*p*) dynamic, playing a melodic line.
- Cello:** Marked with a circled 'F', it begins with a piano (*p*) dynamic, playing a melodic line.
- Bass:** Marked with a circled 'F', it begins with a piano (*p*) dynamic, playing a melodic line.
- Piano:** The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment.

Third System:

- Violin I:** Marked with a circled 'F', it begins with a piano (*p*) dynamic, playing a melodic line.
- Violin II:** Marked with a circled 'F', it begins with a piano (*p*) dynamic, playing a melodic line.
- Viola:** Marked with a circled 'F', it begins with a piano (*p*) dynamic, playing a melodic line.
- Cello:** Marked with a circled 'F', it begins with a piano (*p*) dynamic, playing a melodic line.
- Bass:** Marked with a circled 'F', it begins with a piano (*p*) dynamic, playing a melodic line.
- Piano:** The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment.

Additional markings include 'Sw.' (Swell) and 'dolce' (dolce) in the piano part of the third system.

First system of musical notation, measures 1-8. The score is in B-flat major (two flats) and 4/4 time. It features a vocal line with a trill in measure 1, piano (*p*) dynamics, and a *p dolce* section starting in measure 5. The piano accompaniment includes arpeggiated figures in the right hand and a steady eighth-note bass line in the left hand. A trill is also present in the vocal line in measure 3.

Second system of musical notation, measures 9-16. Measures 9-10 show a vocal line with a melodic line and piano accompaniment. Measures 11-12 are empty staves. Measures 13-14 show a vocal line with a melodic line and piano accompaniment, with dynamics *mf* and *f*. Measures 15-16 show a vocal line with a melodic line and piano accompaniment, with a *Gt.* (Guitar) instruction in measure 16.

⑥ TUTTI SOLO

f *mf* *p*

Gt. to Ped. off

f *mf* *p*

Sw. *mf*

f largamente

mf

mf

mf

mf

tr

p

p

p

tr

p

p

p

p

p

Ch.

p

SOLO

TUTTI

f

tr

Gt. to Ped. on

Gt. to Ped. off

Musical score for a piano and voice piece, page 25. The score is in B-flat major and 4/4 time. It features a vocal line with various dynamics and a piano accompaniment with multiple staves. The score is divided into three systems.

System 1: The vocal line begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, then piano (*p*), forte (*f*), *sfz* (sforzando), and *p dolce* (piano dolce). The piano accompaniment includes a *p dolce* section.

System 2: The vocal line includes markings for *Ch.* (Chorus) and *Sw.* (Solo). The piano accompaniment features *mf* (mezzo-forte) and *pp* (pianissimo) dynamics.

System 3: The vocal line includes a *SOLO* marking. The piano accompaniment continues with *mf* and *pp* dynamics.

The musical score is divided into three systems. The first system consists of five staves: a vocal line and four piano staves. The vocal line begins with a melodic phrase, followed by a trill (tr) and a sustained note. The piano accompaniment features arpeggiated figures in the right hand and sustained chords in the left hand. The second system continues the vocal line with more trills and the piano accompaniment with similar arpeggiated patterns. The third system shows the vocal line concluding with a final note, while the piano accompaniment continues with arpeggiated figures. Dynamics include *mf* (mezzo-forte), *p* (piano), and *p dolce* (piano dolce).

First system of musical notation (measures 1-8). The vocal line (top staff) includes trills (tr.) and tenor markings (ten.) with dynamics *p*, *p*, and *f*. The piano accompaniment (bottom staves) includes dynamics *pp* and *pp*.

Second system of musical notation (measures 9-16). The vocal line (top staff) includes tenor markings (ten.), *largamente*, and *f*. The piano accompaniment (bottom staves) includes dynamics *mf* and *mf*. A circled 'L' marking is present above the vocal line in measure 14.

Gt.to Ped.off

The musical score is written for guitar and piano. It consists of two systems of staves. The first system has five staves: four for guitar (treble and bass clefs) and one for piano (treble clef). The second system has three staves: two for guitar (treble and bass clefs) and one for piano (treble clef). The guitar parts are marked with 'sfz' (sforzando), 'f' (forte), and 'p' (piano) dynamics, and 'a tempo' markings. The piano part is marked with 'f' and 'p' dynamics. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

f *sf* *sf* *mf* *espressivo* *sf*
pdolce
p
p
p
Sw.
mf dolce *espressivo* *f* *allargando* *rit.*
p *mf dolce* *f* *allargando* *rit.*
p *mf dolce* *f* *allargando* *rit.*
p *mf dolce* *f* *allargando* *rit.*
Sw. *Gt.* *allargando* *rit.*
Gt. to Ped. on